

ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

Art Materials and Intergroup Relations

JOHN F. RIOS

Stephens College, Columbia, Mo.

Art education has won a secure place for itself in the modern curriculum and shares with all other subjects the responsibility of developing personality and adjusting human beings in their relation to one another. During recent years the cycle of objectives in art teaching has been run all the way from "art for art's sake" to pure utilitarianism. Stabilization of objectives is in the offing and the central focus appears to be the use of arts for social purposes, the "meeting of educational needs through activities that help to integrate human experience and thus to promote personality." In achieving such a goal respect for individual differences and varying modes of self expression can very readily be cultivated as incidental goals. Aesthetic appreciation and technical skill are thus no longer purely ends in themselves but become tools of learning useful in attaining broader social ends.

In achieving such goals respect for the individual is basic since all sound art learning has to start with individuals as they are. The individual feelings, purposes, and abilities must be considered in planning his learning activities. From this point he proceeds to develop varied insights, deeper feelings, and broader understandings. Creative self-expression is the result, a prerequisite to understanding the self-expression of those who may differ from him in some way because they belong to a different ethnic, racial, or religious group. His own creative impulses must first find media of expression before the expression of unlike personalities can command his interest or respect.

The cultivation of the powers of observation is of cardinal importance. The intellectual, aesthetic, and motor disciplines which are required for artistic expression, are forms of discipline which find many uses elsewhere. In the observation of nature, the artifacts of non-artistic or otherwise, the human physique, and the behavior of human beings of all types the child learns to detect both likenesses and differences. When critical principles are learned and applied to these observations, the powers of discrimination and choice are brought into play.

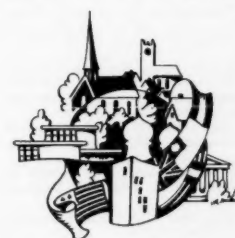
In learning to observe more carefully the child grows in the range and depth of his interests. He becomes more sensitive to the possibilities of his environment, including the wide range of human types which are a part of it. Careful observation leads to an appreciation of nuance and change. The environment becomes more colorful, lively, and delightful.

Design or patterning is an important aspect of all artistic expression. The study of design, pattern, and harmony provides a conceptual scheme of thinking which can be readily applied to a variety of topics. The students can be made more alert to design elements in their own lives, in human relations, and the structuring of society. Harmony, which means a pleasing combination of unlike elements, becomes something much sought after because it is humanly satisfying. The idea of harmony is readily recognizable in the concept of Cultural Pluralism according to which many diverse cultural features are not mixed or blended but function harmoniously as discrete parts of the total cultural pattern. This does not mean that

either artistic expression or social organization are to be reduced to rigid formulae. The principle of harmony can be worked out in an endless variety of patterns.

Another cluster of artistic values now pursued in art teaching lies in the field of social attitudes and abilities. Society rests upon communication and art is one of the major forms of human communication. An individual who has little communication with other individuals lives a poor life, as does a small social group or community which remains isolated. With increasing communication and

contact goes the necessity for learning how to work together towards common goals which cannot be achieved by persons or groups in isolation. Art as a universal language invites unity while at the same time it fosters group consciousness among the component elements. Interesting variety of human expression is quite in harmony with common purposes. The recognition of the worth of these differing contributions and the ability of those offering them to work together are corollaries.



Surveys of art history make the individual conscious of his heritage and proud of it. When the history of art is studied in connection with ground cultural history, as it is in a few schools, the student becomes aware of the diverse sources of the extremely complex cultures of the modern world. Studies of the lives of artists afford concrete evidence of persons who differ from the majority and how necessary respect for

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Art Education

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A Department of the N.E.A.

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their aberrant personalities is and how tragic has been their persecution in the past. How art expresses the ethos of a cultural epoch can be explained in such simple terms that secondary school students can acquire some insight into social expression and social change.

The creative mind and harmony of design can be seen to function in most of man's activities. War, murder, and intrigue may be possible exceptions and even in these it may be argued that design makes these acts effective in its functional, if not in its aesthetic, capacity. When materialistic obstacles stand in the way of the fullest achievement of living by harmonious design, there is the greatest need for recognizing the universality of design and teaching and encouraging the fullest possible application of it. Such objectives of art education top the richest and deepest veins of human relations. They are the activities furthest removed from the animal and most characteristic of man as man, for they permit him to attain the civilized life. Art education is thus not a means of escape from human reality but an ordering principle which can be introduced into confused group relations. To what extent are better intergroup relations now fostered by the application of these principles to art teaching?

Elementary Level

The lack of adequate printed art curricula makes a final answer to the question posed at the conclusion of the preceding section possible. Even where excellent programs appear on paper it is difficult to determine how faithfully they are executed. The stated objectives range from "the development of a social organization where children learn to respect the rights of others, to work together, to understand democratic ideals, and to work toward obtaining them" (Winslow, L. L., *Art in Elementary Education*, New York, McGraw-Hill Co., 1942, p.52) to "increased knowledge of how and where to get help in solving problems as they arise." *Art in Relation to Holidays, Recreation, Occupations, Safety, Communication, etc.*, are commonly found in art programs but seldom is there a direct link between art and the improvement of intergroup relations. The arts of individual peoples are often studied.

Among the favorites are the Eskimos, American Indians, Chinese, Japanese, Indians and others of the Far East, and the Latin Americans. These people and their art are viewed in their native lands. Immigrants from those countries to the United States are seldom mentioned. The emphasis is on unrelated facts and the exotic and unique in their lives and customs. Rarely is consideration given to social problems or to the understanding of changes which can be anticipated. This is especially true of these people as members of minority groups in the United States. Cultural understanding rests almost solely upon class projects, group tours, and cooperative enterprises which require some common ground for working together. Where the class groups are homogeneous even this technique is without point for promoting intergroup understanding.

A typical unit is one which is called "American Democracy and Art." The purpose is to make the student aware of his responsibility for translating the ideals of freedom in the United States into reality. The approach is largely historical, ranging from Paul Revere and John Trumbull to Thomas Benton, Norman Bel Geddes, and Frank Lloyd Wright. The responsibility of the Federal government in promoting art and making possible artistic expression for all is stressed. Art is held to be a popular expression, not the exclusive prerogative of a leisured elite. Sketching, mural painting, the crafts, modeling in clay and plaster, engraving and other artistic processes are stressed. The collection of pictures and samples of the art objects of the various people who comprise our population is advocated. Drawing posters to give visual clarity to democratic ideals and more concrete activities related to civic planning and beautification are listed as desirable activities. Most



of these activities have only an indirect bearing on intergroup relations. It would be possible for the teacher to use this unit, ignoring completely the problem of intergroup relations. Insufficient emphasis is placed upon the groups of persons who are presumed to share in art experiences. No experiences

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Editorial Comment

National Association Projects Self Into Future, UNESCO Eager for Cooperation

One of the most significant events in American Art Education, and certainly the most far reaching action taken at the Cleveland meeting, July 1948, was the unanimous adoption of a resolution concerning our relationship to UNESCO. Inspired by an informative and stimulating address by Dr. Thomas Munro, and prepared by President Ziegfeld, the resolution reads as follows:

"RESOLVED, THAT THE MEMBERS OF THE NATIONAL ART EDUCATION ASSOCIATION, A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION, REPRESENTING THE ART EDUCATORS OF THE UNITED STATES, ARE STRONGLY IN SUPPORT OF THE WORK OF UNESCO, AND IN PARTICULAR THE WORK OF THE SECTION OF ARTS AND LETTERS, IN DEVELOPING WORLD UNDERSTANDING. THEY URGE THE CONTINUANCE AND EXTENSION OF UNESCO'S PROGRAM IN THE ARTS, ESPECIALLY AS A PART OF GENERAL EDUCATION, AND PLEDGE ACTIVE SUPPORT IN THE FURTHERANCE OF AIMS AND PROJECTS FOR DEVELOPING CULTURAL EXCHANGE AND COOPERATION IN THE ARTS."

We are publishing herewith letters received by President Ziegfeld in response to the resolution. The inferences and possibilities are obvious.—Ed.

UNITED NATIONS EDUCATIONAL,
SCIENTIFIC & CULTURAL
ORGANIZATION

19, Avenue Kleber
Paris - 16

August 23rd, 1948

Dear Mr. Ziegfeld,

Very many thanks for your letter of the 26th of July in which you advise me of the resolution unanimously adopted by the National Art Education Association.

As you can imagine, it was very pleasant to receive your letter and to know that you will welcome opportunities to support and further the work of the Arts and Letters Section of UNESCO.

We have sent you, under separate cover, some literature dealing with this part of UNESCO's work and shall keep you informed of our further plans and progress. UNESCO welcomes and values the cooperation of your Association as its work depends very much on the national bodies in different countries. In particular, we hope in the future, to be able to expand and develop our programme for arts in general education and we shall appreciate if you will keep us in touch with the work of your Association.

Yours sincerely,
(Signed)

Julian Huxley,
Director-general.

UNITED NATIONS EDUCATIONAL,
SCIENTIFIC & CULTURAL
ORGANIZATION

19, Avenue Kleber
Paris - 16

ALH-252

August 9th, 1948

Dear Mr. Ziegfeld,

Very many thanks for your letter of the 28th July, enclosing a copy of your letter to Dr. Huxley.

We are all delighted to know of your interest and cooperation and shall keep you informed of any developments in UNESCO with regard to 'Arts in Education'.

We enclose herewith some literature on this subject, particularly dealing with the recent conference held at Unesco House, and hope it may be of interest to you.

We hope that we may have the pleasure of hearing from you from time to time concerning your group.

Yours very sincerely,

(Signed)

LIN YUTANG,
Head, Arts and Letters.

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which are adequately socializing are provided. It might be well to point out some of the more glaring inconsistencies in the application of the theory underlying this unit. If freedom of expression, political and otherwise, is to be depicted there is an equal obligation to depict the undemocratic denial of suffrage and the denial to artists, especially musical artists of the right to make public appearances in certain places.

Secondary Level

Art is, at best, a tangential subject on this level and reaches a minority of students. Even units which are recommended for the promotion of better human relations fall far short of accomplishing such a goal. A typical unit, "Art and the Home," is concerned almost entirely with technical problems of home construction, furnishing, and gardening. The functional problem of the house for human purposes and that of housing as a social problem affecting intergroup relations are not mentioned. Home is more than shelter and a community more than a collection of dwellings, however adequate in themselves and placed in pleasing juxtaposition to one another. The values which attach to harmonious family or community life are not suggested.

At present the collections of prints, motion pictures, film strips, and artifacts of many kinds which are used as models have little bearing upon intergroup relations. Occasionally it is noted that certain objects have been fashioned by Italians, Russians, Indians, Mexicans, Japanese, or Negroes. If such a fact is noted at all, it is treated simply as an isolated fact without any social significance. Learning lists of paintings of artists of different nationalities and races, as is sometimes done, adds nothing to an understanding of the groups as a whole.

Poster making is sometimes a part of a broader program designed to lead to intergroup understanding. Advantage is occasionally taken of "Negro History Week" or a program to foster understanding of our Latin-American or Canadian neighbors. Where the drawing is a means to an end rather than end in itself it has considerable value. Particularly when the making of posters, a mural, or stage scenery is approached as a cooperative enterprise are the results rewarding. The art teacher may be hampered by policies of the school system but when he is

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free to act in non-segregated schools where a general atmosphere of democracy prevails, students of various racial, ethnic, and religious groups working together learn the effectiveness of productive group effort. Preparation for citizenship in the adult community through living and working together is one of the most valuable experiences the school can provide.

In 1942 the Lincoln School in New York City undertook an experimental project for international understanding with its first goal being that of getting acquainted with our neighbors to the South. (**South of the Rio Grande: An Experiment in International Understanding**, New York, Teachers College Bureau of Publications, 1942) The sixth grade participated with enthusiasm. Through mural projects, map-making, and the creation of Latin American decorative objects the students gained accurate and unbiased knowledge of the republics to the South and of the art of working together toward the common end of understanding. The responsibility for each student's bearing his fair share of the work and doing it to the best of his ability is easily related to the obligations of citizenship in a multigroup society such as ours.

When the art assignments are planned with careful regard for the needs of boys and girls and of their community the best results are obtained. The Detroit Plan is an example of working toward a better school, better homes, and a better community. The art program there is built on the premise that where the evil of hate still persists "the only antidotes to this are straight thinking and concern on the part of individuals and groups for the welfare of all." (Ashley, Lyle W., "Detroit Schools Turn from War to Peace", **N. E. A. Journal**, Jan., 1946, Vol. 35, No. 1, p. 12).

Since art grows out of experience, the more divergent the group and varied the experiences of the members the richer are the results of teaching likely to be. The Chinese student may, by expressing his native culture, show how one people have preserved in their art the rudiments of its primitive beginnings. The Mexican desire to make beautiful and useful objects of commonest use and to preserve their national and local history in mural printings can readily be utilized. At present relatively little use is made of such

varied backgrounds in the schools. Too often the teacher is concerned with stamping out the last traces of native influence under the false impression that complete cultural assimilation is the goal to be achieved.

Some of the most beneficial results have been achieved when art has been correlated with other school subjects. In many schools art principles are used in home economics courses for girls and craft and shop courses for boys. When the wholeness of culture and of learning are once comprehended, the oneness of all mankind, is more readily appreciated. The fact that correlated programs require the cooperation of two or more teachers as well as the student's, lends to better group attitudes. The illustration of stories taught in English classes is a fairly common practice. Where the English materials deal helpfully with intergroup relations, the learning is strongly reinforced by the art activities. Appreciation of various types of persons has been achieved by reading character sketches and making drawings of the persons described. The goal is the development of the kind of social awareness and appreciation which characterized the great artist.

While there are some examples of the correlation of art and geography, many opportunities are missed. When man is being studied in relation to the land on which he lives, there is an excellent opportunity to depict the wide variety of human types to be found in all racial and ethnic groups. When the student has learned that there is not just one type of Indian, the Indian, and not just one negroid type and one Japanese type, but that there is wide variation within each group, he has taken a big step toward intergroup understanding. Drawing these types and studying photographs, sketches, and sculptural representations of them is an art activity of social value. Photographs of the Malvina Hoffman bronzes in the Hall of Man at the Chicago Art Institute would be particularly useful in such a project. Music, and physical education (especially the dance) are as yet inadequately employed in correlation with art. The art forms of people of various races and ethnic groups are closely related. The task of relating the achievements of persons living in a primitive culture or of persons of exceptional talent in a civilized social order to the members of minority groups today is not easy, a fact which may explain why it is so seldom attempted.

Where correlation is carefully planned and skilfully executed the more traditional type of learning is not lessened. New understandings and changed behavior prove that more genuine learning is actually taking place.

Typical Misrepresentations in Pictorial Materials

The printed word is supplemented by pictorial materials from the primer stage on through the secondary school. Much of it at present is decidedly harmful. Stereotype in pictorial form are common. Pictures usually give false impressions because of sheer inaccuracy and also because there is no explanation to show their limited representativeness. The harm is sharply reduced when the caption accompanying the picture reveals closely the meaning or purpose of the picture so that the pupil will not infer that a person, scene, or situation depicted is typical widespread, or universal. For instance, the Mexican is often represented as a sleepy individual wearing a sombrero and reposing beside a cactus, or as a man riding a donkey or as a highly romantic figure strumming a guitar and singing a love-song to a vibrant, dark-eyed and coquettish young woman. The pictorialization of the "senorita" climaxes the art of stereotyping. The effort to satisfy human curiosity for the uniquely different appears in the pictured stereotypes of negroes as minstrels, slaves working in a cotton field or happily dancing on the levee. The American Indians, the Japanese, the Chinese are similarly treated.

A kindred error appears in the illustration found in one American history text of the Haymarket Riot. The anarchists, aliens, and general un-Americanism of all those who participated in the event are pictorially represented in a kind of long-haired frenzy and savagery which are likely to produce permanent anti-labor and anti-foreign stereotypes.

Pictorial materials are occasionally found which counteract stereotypes. A social problems text, for example, carries a picture of an uncomprehending Chinaman watching a wildly gesticulating American driving home a point in a discussion. Such violently extrovert behavior, is

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'Met' Puts Masterpieces on Postage Stamps

Art lovers and students throughout the U. S. will now be able to collect reproductions of the world's most famous masterpieces of art just as though they were collecting stamps, says the Metropolitan Museum of Art in New York City.

The museum has inaugurated "Metropolitan Miniatures" in the form of poster stamps which will be divided into sets of large perforated sheets of 24 color reproductions of paintings, sculpture, and other art objects.

The picture-stamps are 2 by 2½ inches in size. Some of the miniatures of the first set include *The Calmady Children* by Lawrence, *View of Toledo* by El Greco, *Portrait of The Artist* by Rembrandt, *Edward VI* by Holbein, *George Washington* by Stuart, *The Thinker* by Rodin, and *Woman on Sofa* by Degas.

The Bowling Green Conference

N.A.E.A. Officially Represented

This National Conference under the sponsorship of N.E.A., and ar-

anged for the National Commission on Teacher Education addressed itself to the problem of the general education of all teachers. Art education obviously has a share in all cultural preparation of teachers for all levels and, therefore, representing American art education it was the privilege of the secretary-treasurer to uphold our claims.

The organization of the Conference was such that the arts were grouped into one section. This fact, in itself gave those who were assigned an opportunity to affirm to general education that the arts **are one**. Representatives from the fields of music, drama, speech and the dance found little difficulty in agreeing on this fundamental unity. Personal and departmental interests disappeared at the very outset and the group worked, learned, and came to conclusions together. To be sure while learning there was debate, these were elucidations, there was the need for definition, yet it was all done in a spirit of professional comradery heretofore unknown if not thought altogether impossible.

Of interest to art education all over America should be the conclusions drawn and the recommenda-

..... National Interest

tions made for our field. They are here reproduced as they will eventually be printed in the report of the Commission on Teacher Education.

"The Arts are essential in the education of every individual in a democratic society. The fictitious and misleading terms, "Fine and Practical Arts", have led to confusion in determining their place in the educational program. The term "arts" more fully expresses the universality of the various modes of art expression which are of importance in educating people to live in the world of today.

The term "arts" is used to include the fields of music, painting, sculpture, architecture, the dance, the crafts, and all the other forms of creative expression in the various applications. Their value in education lies in the fact that they promote intelligent consumership, growth through creative expression, and enjoyment and understanding of the arts in life.

Because of the importance of the arts in our culture they must be a part of the preparation of all teachers. This means the acquiring of personal enrichment, a minimum knowledge of subject matter, and tools of teaching. The study of the various art forms should result in awareness of such general principles as those of design, form, balance, together with a better means of communication.

All teachers should be enabled through the arts to provide for all pupils: relaxation; self-realization; different means of expression; clarification of ideas; and activities in which pupils of varying abilities find social recognition and intercourse.

As cultured individuals or as members of a group, all prospective teachers should have a knowledge and an appreciation of the functions of art in daily living and of the world's great art. These may be achieved through a non-technical but well illustrated course. Exposure to original works of art and laboratory experiences in art should be included.

Every teacher should likewise have a knowledge of the basic materials and processes in the productive arts field that affect our daily living. It should be recognized that the basic principles of design and individual expression may be applied to all other branches of art."



Shown here is the complete set of twenty-four full-color reproductions in the first series of Metropolitan Miniatures, now being distributed for The Metropolitan Museum of Art by the Book-of-the-Month Club. The first two miniatures in the set are being pasted in the Miniatures album that accompanies the sheet of pictures. Here they may be kept in permanent form for reference. Each miniature is a faithful reproduction of a masterpiece in the collections of The Metropolitan Museum of Art in New York City.

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as the caption clearly states, "strange and unreasonable to the Chinese." That our ways may seem very mysterious or even ridiculous to others, when so skilfully portrayed, is made clear to the student and tends to counteract ethnocentrism.

Tensions are aggravated by one kind of treatment and mitigated by the other. Where photographs, drawings, or cartoons tend to impair good group relations or fortify stereotypes it is wisdom to delete them or provide such captions or explanatory notes as are necessary to prove that what is specific is not universal. If the illustrations do not square with what certain groups know to be the truth about themselves, ill will toward the more powerful majority groups will be heightened. Over-emphasis upon or ridicule of culture differences because differences as such are presumed to attract and hold interest is productive of tension. Pictorial, as well as written, materials should concern themselves more with likenesses between the members of different groups than they now do. Ignoring the members of racial and ethnic groups is not the answer. Picturing them naturally engaged in the activities which claim the time and energies of all human beings, especially in company with memoirs of the native or host society, has proven to be the technique which is most pleasing to the memoirs of minority groups and is productive of the best intergroup relations.

Conclusions and Recommendations

1. It is desirable to direct the use of art materials more consciously to the purpose of improving intergroup relations. This is consonant with the view now generally held that art should be functional in socially useful ways. The chief criticism is that little is being done rather than that what is being done is being done badly.

2. Wherever art materials are of such a nature that their effect is harmful, as in the reinforcement of stereotypes, they should either not be used or used with necessary exploratory precautions being taken. It is easily shown that our art heritage of great works of the past or present will not be impoverished by taking such a step.

3. The artistic creative process should become more often a group or cooperative process than it is at present. Few school activities lend themselves so well to learning the

technique of cooperation of demonstrating its rewards. While the springs of creativeness lie in the individual, their communal expression does not rob the person of that gift. Such great artistic achievements as the cathedrals of the middle Ages were the total or social expression of many individuals.

4. The correlation of art activities with other subjects in the curriculum should be extended far beyond its present level. This is especially true of the social studies which at the present time are the first point for the building of better intergroup attitudes. Through art an emotional drive can be given to a movement which suffers from too purely an intellectual analysis of how human beings belonging to different groups interact upon each other. The student who is not adept at verbalization about such issues can be reached by art when he cannot be reached by the printed work.

5. Less copy work and imitation of art work inspired by foreign culture is desirable. Our own multi-group society will be better known and more fully appreciated by drawing artistic inspiration from it and using members of minority groups, their characteristic activities, and their artifacts as models. The fact that they and their works are regarded as worthy of such attention gives them that feeling of pride and full membership in our society which would reduce intergroup tension.

6. It is recommended that films, slides, and posters, either those commercially manufactured or those in whose preparation the students in art classes have had a hand, be more extensively used. In the selection or preparation of these materials the more commonplace and significant activities depicted should overshadow those that are merely colorful, striking, or unique.

7. Handicrafts should be promoted in class work on a wider scale. Since this type of activity not only orientates the pupil toward various cultures but also often provides the opportunity of working with others, it is one of great usefulness in promoting intergroup understanding.

8. It is feasible to relate community surveys and the study of community life to art teaching. Gathering data and the observation of living condition in the community are found to produce an awareness of all the groups which comprise the community. In using such data for art projects the student readily per-

ceives that intolerable living conditions for minority groups are a drain upon the entire community and produce tension between the more and less favored members who live in it.

Sculpture Replicas

Made Available to All

Sculpture, orphan of the arts in America, is getting a helping hand.

Through a program of sculpture-in-replica conducted by Maurice A. Melford, stone-like sculpture of simplified design is being made available to everyone. Melford's brain child is devised to put sculpture on the American map.

Thirty years ago, Italian vendors carried wicker baskets filled with plaster statues and peddled them from door to door. In that day most homes proudly exhibited a sentimental piece of art.

The plaster statue's realistic design has long since passed out of vogue.

Art lovers, who have longingly looked but not touched, now can own lasting pieces of art. New works are in keeping with modern architecture and industrial design. Modern sculptors base their figures on natural forms, but with original interpretations.

Melford says directors of leading art museums are encouraging his plan. Many outstanding artists have contributed to the collection already being marketed.

Artists on sculpture-in-replica's roster are Humbert Albizio, Alexander Archipenko, Samuel Cashwan, Chaim Gross, Robert Laurent, Gwen Lux, Laura Slobe, Pegot Waring, Heinz Warneke and Hugo Weber.

Duplicates of an original work are reproduced in wood, stone and clay. An artist is paid an initial sum when he submits his work for distribution. He receives a royalty on each "replica" sold.

Instead of a four-figure price tag, an art lover can possess eye-pleasing sculpture for \$75.

Because the color is cast throughout the statue and the stone is durable, the work can be exhibited outdoors as well as in the home.

Melford said one of the most popular pieces in the collection is a creation by Sculptress Gwen Lux, a former student of the Chicago Art Institute. Her work is titled "Male Torso."

ART AND THE SOCIAL ORDER by D. W. Gotschalk, 1948. The University of Chicago Press, Chicago, Ill., 253 pp. \$3.75.

While a great deal has been written recently concerning the place and functions of art in daily living, Gotschalk presents the most comprehensive and the most scholarly treatment to cover the subject from a philosophical point of view. Generally, such an approach would appeal only to the elite, but here the style and forthrightness of the text are such that teachers of the arts and the general reader should find it pleasing and stimulating at the same time.

The thesis is clearly one of opposition to the cold, nihilistic approach offered by Spangler, Freud and others. The author makes it plain that while art does serve a mental and emotional purpose, it likewise has definite functions in relation to society, particularly of the twentieth century. Gotschalk's philosophy is essentially relational in point of view.

Structurally the book grows to a crescendo. First, the author discusses the bases of art: the aesthetic experience, the meaning of fine art and the creative process. Next he assays art as the public object; central to this concept are the materials of the work of art which are described as physicosocial conditions, although materials in terms of actual pigments, marble and others are not ignored in so far as their medial properties are concerned. Obviously the senses, as vehicles for perceptual receptivity, as well as their specific attributes, are given a central place.

The matter of form, so much discussed, is here conceded as something that is tangible: (1) "**Works of art are highly unified entities**" and (2) "**Works of art exhibit togetherness in space and successiveness in time.**" The principles and elements of art (balance, harmony, centrality and development) are essential to the achievement of form. Form itself is presented as having two levels: presentational and representational.

Expression as a form of art with terminal as well as instrumental values is discussed in a logical manner and illustrated with reference to classical examples.

Briefs on Books

The function of a work of art, which is a basic problem, is covered from the aesthetic as well as from the non-aesthetic points of view, both terminating in instrumental values. Functionalism of course comes in for its share, although the author points out that in music, painting, literature and sculpture, the functional or "practical" angle is not altogether clear except as escape, play, consolation, etc.

The place and function of sound art criticism is described as contributing to "an articulation of the experience of art, as well as to an articulation of the common thread that can run through all experience of art by his (the critic's) peculiar suggestive judgments of the public object."

Finally, the author concludes with a brilliant presentation of art and social life. This seems to be the synthesis of the argument: "Art is a spiritual asset but more than that it has specific contributions to make to society in that it illuminates human character, action, and ideals." Beyond all that art is a civilizing force capable of exerting influences that enhance the intellectual capacities of the race.

As a whole, this is a work of art in itself; stimulating, informative, and in some respects controversial. In the final analysis a scholarly work should accomplish all these.

LEARNING MORE ABOUT PICTURES—Royal B. Farnum, Artex Prints, Inc., Westport, Conn., 1948. \$1.50.

The matter of picture appreciation has been the subject of much discussion, of more research, and a great deal of misunderstanding among teachers of art and general education. In this little volume, Dr. Farnum, a pioneer art educator, a constant student and alert educator, has finally brought together a collection of work of art that takes into account child psychology, the principle of correlation, and the newer aspects of curriculum organization in terms of areas of living. The text is definitely designed to account for the color reproductions available

through the publishers, yet it does not suffer in any way from the tie-up. The biographical material on the painters presented, the interpretations of their pictures, the valuable list of painters with aids to pronunciation and finally the organization of the pictures to correlate with various subject fields should prove to be a definite advanced step in what was known as **picture study**. A major virtue of the book is that modern masters as well as the old have an equal share.

STONE AND MARBLE CARVING

—Alec Miller. Introduction by Lewis Mumford, University of California Press, Berkeley and Los Angeles, 1948, 128 pp. \$4.50.

The most significant feature of this little volume is the evident sincerity and quiet enthusiasm of the author. For, Alec Miller is a consummate craftsman who has developed profound respect for his calling through experience and through contact with masterpieces. He is thoroughly conversant with the classical and with the medieval traditions and, therefore, is able to present to the reader fine sculpture in the light of the social needs of the best epochs in that art. Such comparisons as this: "**a craftsman's tools corresponded to a Knight's sword and armorial device and were as proudly displayed,**" are indicative of the tenor of his presentation of the historical material.

Since this is a book on sculpture, the author goes to some length to present the merits of his craft as compared to modeling; there is no attempt, however, at placing one above the other.

On the technical side, Miller is thorough, as only a master craftsman can be. He discusses the types of stone available in America and those that are imported, and gives copious, detailed advice on the handling of these materials. Tools and their functions are likewise discussed in a manner that inspires respect for them.

The balance of the book is devoted to the cutting of inscriptions, elementary work in stone, carving a portrait in relief, carving a child's head in marble and carving a draped figure.

deF.

Strictly Business

● COLUMBIA FOUNDATION GIFT

Through Dr. Ray Faulkner, a gift in the amount of \$1000.00 was received last year by N.A.E.A. Council agreed that the amount should be spent in the publication of the first Yearbook.

● PROGRESS ON WEST COAST

Before the close of the fiscal year a large check for memberships was received from the Pacific Arts Association. This is real evidence that things are moving in a most satisfactory way and that N.A.E.A. may expect great things from the West Coast.

● EASTERN ARTS ACTIVITIES

The Council of E.A.A. met in New York in September and formed the broad outlines for the work in 1948-49. The Convention will deal with the place of the arts in general education. President Gordon Reynolds, and Vice-President Marion Quin are heading (ex-officio) the general planning.

● THE CLEVELAND MEETING

The Cleveland Meeting of N. A. E. A. was pronounced a great success by those in attendance. Our own evaluation is much more objective and therefore while we were proud of the program as a whole we should prefer to give credit where it is due.

1. Alfred Howell and Otto Ege planned well and extended the attendants a cordiality to be long remembered.

2. Dr. Thomas Munro and Charles Val Clear presented excellent material; expressed faith in N.A.E.A.; contributed much to the future development of our program as a National Association.

3. Mr. Leslie E. Frye was very liberal in his suggestions and stimulated us along the line of visual aids.

4. Adeline McKibbin was extremely enthusiastic and very effective in her presentation of the International Art Project.

5. The Luncheon was attended by eighty persons; it was an enjoyable occasion.

6. The Council was very active; took action on many matters; projected itself into the future.

7. Several former officers of the Art Department, N.E.A. were present and active.

8. Several resolutions of importance were presented from the floor; they will be reported in the Yearbook.

9. The officers were gratified and have resolved to move ahead as fast as time and energy permits.

● WESTERN ARTS REORGANIZE

A letter from George S. Dutch announces that he has been elected the new Secretary-Treasurer of Western Arts Association. Inquiries concerning that regional group should be addressed to the new Secretary at George Peabody College at Nashville, Tennessee.

● SOUTHEASTERN ARTS LOYALTY

Early in the year a complete new list of members was transmitted by Ruth Harris, the secretary of S.E.A.A. While this group is the smallest of the regionals, it has shown vigor and holds out great promises.

PLEASE HELP US

LOCATE FOLLOWING

Thomas Brumbaugh, Emory University, Emory, Ga.

Herione Ellyson, 821 El Bedondo, Redondo Beach, Calif.

Ramona Fleson, 1734 Spruce St., Berkeley, Calif.

Alice M. Howard, Cajon Valley Union, San Diego, Calif.

Lucia O. Kaiser, 621 S. Dunemuir Ave., Los Angeles 36, Calif.

Robert B. Leitch, 44 Cervantes Blvd., San Francisco, Calif.

Paul Martin, 4904 Beulah Ave., Chattanooga 9, Tenn.

Marion E. McDuffie, Box 211, Baldwin Park, Calif.

Darwin Musselman, 1272 San Pablo, Fresno, Calif.

Ethel Musselman, 1272 San Pablo, Fresno, Calif.

Mildred Paulk, 1908 E. Third St., Long Beach 12, Calif.

Mrs. Eva N. Rademacher, 121 E. Anapamu St., Santa Barbara, Calif.

V. Faure Rilliot, 3207 E. 2nd St., Long Beach 3, Calif.

Noll F. Shopard, 1214 W. Adams, Phoenix, Ariz.

Louise P. Sooy, 715 S. Bavington, Los Angeles 24, Calif.

Mrs. Thelma Stooddy, Coacholla Valley Union H. S., Coacholla, Calif.

Clara Straight, 1069 14th St., Boulder, Colorado.

● N.E.A. GRANT

Once more the National Education Association has shown faith in what is being accomplished for art education. At a recent meeting of its executive committee a grant of \$1000.00 was made to N.A.E.A. Last year our Association received \$2000.00. This should be encouraging news to our membership and a further stimulus to active participation in the work of the State and Regional work.

● "ART EDUCATION" LARGER

The last two issues and those to follow have been increased to eight pages in order to offer our membership more worthwhile material. Within a year it is hoped to move to magazine format. Again, it all depends on the zeal and the activity of members in the field.

● COUNCIL TO MEET

The Council of N.A.E.A. will meet February 18, 19, 1949, to consider the implementation of next steps in connection with the National program. To make the meeting as inexpensive as possible and in order to have every member present, plans have been made to meet in Chicago.

● PROMOTION OF STATE GROUPS

N.A.E.A. is vastly interested in an art education program that will reach every corner of our land. State art education groups, that is to say, the grass roots of any national program, should be developed. In turn, these should affiliate with the regional organizations and thus be a part of the national picture. Connecticut, Massachusetts, New Jersey, and Utah seem to have lively state meetings. The editor would be happy to know of the doings of other state art organizations. This is part of the program of N.A.E.A. Let's work towards its realization.

